

# KNOT

## ANOTHER CHOIR

### Score Changes and Tips from Craig

Craig sometimes makes changes to the score/soundtrack and will also give us tips as to how to make a better sound, which makes a real difference to how we perform as a choir. All scores & soundtracks available on the KAC website, Members section

<https://www.knotanotherchoir.co.uk/members/>

We have pulled together the main changes to the scores/soundtracks and also **some** of the key tips. We will update this as songs are covered each week, so please refer back to this just before performances etc. **We don't issue new scores and soundtracks.**

Some of the songs below are also covered in the recordings of our live sessions. Please listen to these for specific songs (**session dates shown against each song**), because it is often easier to hear Craig's explanation/demonstration of tips – some things are VERY difficult to explain in writing! The big message is **WATCH CRAIG CLOSELY AT ALL TIMES!**

**IMPORTANT** – It is really difficult to capture all the things that Craig says in any session. **If you have noted other tips or score changes that aren't shown below or if you think any of the items below are not as you understand they should be**, then please just e mail me on [secretary@knotanotherchoir.co.uk](mailto:secretary@knotanotherchoir.co.uk) <mailto:suecreeley@gmail.com> so that we can update this document.

Songs currently covered below	
Africa	Merry Christmas Everyone
All of Me – <b>NEW 3 July</b>	One Day
Beautiful Day	Runnin'
Brave	Silent Night
Carol of the Bells	Simply the Best
Don't Stop Me No	Something Inside So Strong
Fix You	Somebody to Love
Hold Back the River	Symphony
Last Christmas	Total Praise
Lean on Me / Swing Low <i>combination</i>	Winter Wonderland
Let the Sun Shine	

## Africa

Covered in recording of session on 18 Nov 2021, 20 November 2021 workshop & sessions on 10 March, 17 March, 24 March 2022

The rhythm is all important in this song. It has a Samba rhythm and to really appreciate how this goes you can do no better than watch the section of the **recording on the 28<sup>th</sup> March** (around the hour mark). It made a real difference to the sound of this song so please watch & practice the **Craig Samba move** as you sing this song at home, particularly the chorus. We MAY be doing the move in performances so being comfortable with it is important. Thinks **One & Two and Three & Four**

- ❖ **Bar 1 ALL - Change to score - We sing "Do do do ...wah" TWICE not four times as shown in the score.**
- ❖ **Bar 2 ALL** - Listen carefully to the rhythm on the soundtrack for the "do do"s – it makes a big difference. Make the "wah" sound like the wonder of Christmas morning and not too choral – crazy eyes help apparently!
- ❖ **Bar 9 to Bar 35 – ALTOS**
  - Altos are the only section on the melody here so sing with confidence!
  - **Bar 9** – Be ready to come in with "hear the drums ...". Really feel the beat through this section, sing in quite an *angular* way, really pronounced & rhythmic
  - **Bar 14** - emphasise the "t" at the end of "quiet" but don't overdo it then quite sticky on the word "con-ver-sation"
  - **Bar 23** – "...guide me towards salvation" needs to be quite syncopated
  - **Bar 29** – "forgotten" more like "forgodden" to soften the "tt" and also soft "t" at the end of "quiet"
- ❖ **Bar 9 to Bar 35 – SOPRANOS, TENORS & BASSES**
  - Really feel the beat through this section, really pronounced & rhythmic
  - **Bar 11** – really bring out the "w" in "echoing"
  - **Bar 15 – Sopranos, Tenors & Basses** this is the first point where you can key in to the Altos with "sa" but don't labour it **too** much!
  - **Bar 20 - Sopranos, Tenors & Basses** – ignore the rest here so that your "twelve thirty" runs nicely into the end of the Altos "...flight .."
  - **Bar 24** – this is another point where Sopranos, Tenors & Basses can key into the Alto line with their "va" & Altos "salvation"
  - **Bar 25 – Tenors** – nice relaxed jaw so that you can make a really resonant sound on "ooh"
- ❖ **Bar 40 to 44 – BASSES** – nice relaxed jaw on the high notes
- ❖ **Bar 41 ALL** - crescendo through the word "you", with a nice grace moment as you come off at the end.
- ❖ **Bar 44 to 68 - Chorus**
  - ❖ **ALL** – again the rhythm is really important here.

- ❖ **Altos** - This is quite high for Altos so try singing from your talking place to take the strain out of your voice.
- ❖ **Tenors** - watch for the note raise in Bar 54.
- ❖ Imagine you are flipping from a frying pan (try doing the action and hear the difference!) for the words “away” Bar 45 and “more” Bar 49
- ❖ **Bar 56 to 62** – TRY to do this line all in one breath but if you really can’t then breathe after “never” for the best sound & really emphasise the first consonant of each word in this line
- ❖ **Bar 71 ALL** – the “oooohh” can be nice and buttery smooth here but remember nice & rhythmic on the following “do do...”
- ❖ **Bar 83 ALL** – a nice grace moment at the end of “you” – listen to the soundtrack to hear what this sounds like, with a nice crescendo on this word.
- ❖ **Bar 85 ALL** – lots of joy into the word “Serengeti”


## All Of Me

Covered in recording of session on 30 June 2022

- ❖ **Basses** sing the Tenor part for most of this song although for the chorus Basses should sing the Soprano part but an octave down – see below
- ❖ **As with Total Praise, some of the notes & rhythms in this song are quite difficult so please do listen to the recordings of the session where we have covered this song**
- ❖ **Chorus**
  - The chorus is an anchor as we all sing the same things for the first few lines, before breaking into harmonies
  - If the “me” in the first phrase “Cause all of me...” is too high for Tenors, then mime the word as the Altos & Sopranos will carry this note!
  - Basses should sing the Soprano lines, an octave down until the last 2 lines starting at Bar 44 “Cause I give you all of me ....” when they go back to singing the tenor part – need to listen to the recording & soundtrack here
- ❖ **Verses** – Craig would like us to really accentuate the consonants because this is how Mark de Lisser has arranged this song
- ❖ **Bar 21** – note the timing of the “right” on the word “allright”
  - Tenors then
  - Altos then
  - Sopranos
- ❖ **Bar 23 Tenors & Basses** – Note the small break between “but” and “I’m” – other parts don’t have this
- ❖ **Bar 31 & Bar 37 Tenors & Basses** – Note the 4 notes on “all” – other parts on 1 note

## Beautiful Day

Covered in recording of session on 20 Jan 2022

- ❖ **Tenors & Basses sing same part in this song**
- ❖ The rhythm is really important in this song so please listen closely to the soundtrack and the session recording, particularly on the verses.
- ❖ *Verse 1 Bar 8* – take a breath on each Rest (shown in the score as ) because this gives a nice clean start to each phrase and will help us to be singing exactly together – watch Craig closely as he will show us when to breathe. This really does work!
- ❖ *Bar 28* – make the words of this line quite *sticky* and pronounced, being ready to go straight into the chorus after the word “...*grace*”.
- ❖ *Chorus Bar 32*
  - SMILE and work those eyebrows through every chorus
  - Nice and big on the “...*day*”, with a crescendo to add impact (start quietly so that you can reach the volume at the end) and hold the “impact” right until the last note.
  - Try and bounce on the words “...*get away*”
  - Be ready to go straight into Verse 2 after the words “... *Don't let It get away*” – this is a very fast transition
- ❖ *Verse 2 Bar 40* – Lady tenors can sing up the octave if this helps 😊
- ❖ *Bar 44* – really imagine the “*mud*” and enjoy this line as the notes slide down!
- ❖ *Bar 51* – staccato on “...*even if it doesn't ring true*”
- ❖ *Bar 53* – hold the note on “..*all*” slightly longer than the score shows for a great sound
- ❖ *Bar 69* – we sing this phrase “*Teach me ..*” TWICE during the song but they are sung differently on the “*Teach Me*”
  - First time - “...*Teach me ...*” just before we go into “*See the world in green and blue ...*” Note that this time round we all sing “*Teach me ..*” in unison, with NO HARMONY. If you get this wrong Craig might give you the look, but hey, no pressure!
  - Second time – just before we go into “*What you don't have, you don't need it now ...*” Nice harmony moment on “..*Teach me..*” here so listen closely to the soundtrack
- ❖ ***Bar 73* – change to score – score shows an instrumental until Bar 77, with a rest for the singers. We will not have this, so we move straight from “...*not a hopeless case*” to “*See the world...*”**

- ❖ *Bar 86 & 89* – nice vocal knee bend on “fires” and “leaf”
- ❖ *Bar 92* – nice smile on the “colours come out”. Tenors & Basses can be quite shouty here.
- ❖ *Bar 93 – Tenors & Basses* – really emphasise the move to the last note in each of the “day”s even though the note doesn’t actually change. You can really pretend to be at football match here!!
- ❖ *Bar 97* – BE READY to come in with the phrasing here “..What you don’t have ..”. Practice makes perfect 😊
- ❖ *Bar 103* – give that last “now” a bit of life with a nice slingshot moment
- ❖ *Bar 116* – watch Craig carefully for when to come off the final note.

## Brave

Covered in recording of session on 30 Sept 2021 & 13 Jan 2022 & Workshop 12 Feb 2022

### Basses sing the Tenor part in this song.

- ❖ **All**
  - Really concentrate on the rhythm in this song, particularly in the Verses
  - Work hard on tuning into others so that we sing each word at the same time – otherwise it all gets a bit messy!
  - Think consonants!
  - **Listen to the recording for 13 January**
- ❖ **Bar 2 All** – run the word “phrase” straight into the word “in”
- ❖ **Bar 3 All** – emphasis on “outcast” and “backlash”
- ❖ **Bar 7 All** – “hurt you” becomes “hurt chew” – like a sneeze 😊
- ❖ **Bar 14 All** – knee bend on “fall out” then nice smile & drop your chin on “Honestly ...etc”
- ❖ **Bar 17 & 24 & 28 All** – really punch out the words “I wanna see you be brave..” and really belt out the “brave”
- ❖ **Chorus Bar 20**
  - **All** – bit of an American twang on “.... be brave..” (think of the warmup words “hey” “hi”)
  - **All** - pronounce the “you” as “ye”
  - **All** - Concentrate on the consonants. Go for really good articulation of “say what you wanna say”
  - **Altos & Sopranos** – quite high here on “..I wanna see you ..” so try to do this in your *talking voice* and really blast it out!
  - **Tenors** – sing up to the royal box here – chin up, chest out
- ❖ **Bar 31 All** – nice syncopation for this “been stared down by the enemy”

- ❖ **Bar 33 All** – BREATHE after “...disappearing” and before “Bow” to ensure you take the short rest
- ❖ **Bar 36 All** – really enjoy the line “*maybe there’s a way out*” with lots of emotion, almost as if you’re crying it!
- ❖ **Bar 50 All** – you’re singing to the people right at the back of the hall when you perform this so make it count
- ❖ **Bar 53 All** – crescendo through this phrase
- ❖ **Bar 54 All** – SMILE through this phrase and flow “*be*” straight into “*anything*”
- ❖ **Bar 58 All**
  - Big breath at the start of this Bar! Sing from the stomach and smile to take you through the phrase without an extra breath – might take some practice! Think getting the last bit of toothpaste out of the tube 😊
  - Watch Craig here for the clapping and swaying. Don’t let your movement affect your voice - Try to look as if you are enjoying it, even if you’re not!!
  - Lastly, the “*brave*”s in this final section of the song needs to be **at least** 10/10 for effort with some vibrato in there!! Give it some real welly, even be “rumbunctious”!!

## Carol of the Bells

**Covered in recording of session on 2 December**

- ❖ The biggest challenge in this song is coming in at the correct place, so really study your part and try singing along to the ALL parts soundtrack as much as you can.
- ❖ The second challenge is working through the score in the correct order so, to avoid any confusion (!) **this is the order that all parts sing this song**
  - Bar 1 to 8 – keyboard intro
  - Sing Bar 9 to Bar 68 – to letter **E** on the score (top of page 4)
  - Go BACK to Bar 37 – to letter **C** on the score (top of page 2)
  - Sing Bar 37 to end of Bar 53 – number **1** shown on score (top of page 3)
  - Go FORWARD to Bar 69 – to letter **E** on the score (top of page 4)
  - Then sing from Bar 69 to the end of the song!
- ❖ Through this song some of the notes have a line underneath e.g. see “Hark” “sweet” “All” “Throw” in Bar 9 to 12 in the Soprano part on page 1. In this song, this line means **emphasise this note**, which helps the words become clearer, as they are sung at quite a pace at times in the song!
- ❖ **Bar 69 to 76** – a nice crescendo at the end of each second phrase i.e. “*..without end*” “*...every home*” “*...the sound*” “*...their tale*” “
- ❖ **Bar 85 – Tenors & Basses** really note the accents on the notes through to the end.
- ❖ **Bar 87 – ALL** nice & dramatic here

## Don't Stop Me Now

Covered in recording of session on 21 Oct & 4 Nov & 20 Nov 2021 workshop and also 3

Feb 2022

### EVERYONE

- ❖ **Intro** – We need to really grab people here so very it's a very important section of the song and we need to be completely comfortable with it. Don't be too polite – nice "twang" (practice hey, hi with the twang/drawl that we've done with Craig in quite a few rehearsals).
- ❖ **Throughout** – really concentrate on enunciating words, particularly the consonant at the start of each word and **think twangy** all the way through ( hey, hi ....)
- ❖ **Verses** – Nice & confident coming in at the start of each verse - "I'm a shootin' star ...." and "I'm a rocketship ..."
- ❖ **Bar 9** – Sopranos, Altos and Basses move to "ooohs" – nice rounded kissy lips please
- ❖ **Bar 13** – soften the "t" on "Don't" and pluck each word with nice soft consonants
- ❖ **Bar 17/18** – change to the score - **EVERYONE to sing "I'm a shooting star...."**
- ❖ **Bar 26** – note the one beat **Rest** between "go, go, go" and "there's no stopping me..."
- ❖ **Bar 36 & 71 & 91** - "**Supersonic**" note the words "man" or "woman":
  - Bar 36 "**supersonic Man**"
  - Bar 71 "**Supersonic Woman**"
  - Bar 91 repeats Bar 36 "**supersonic Man**"
- ❖ **Chorus**
  - **Bar 37** – be quite aggressive with the words here "Good time" is definitely not polite – more "guud tiyme"
  - **Bar 46** – Good distinction for these 2 lines please - "Don't stop **CAUSE**...." Then "Don't stop **YES**...."
- ❖ **Bar 50/51** – Bar 50 – "don't wanna stop at all" – 6 beat hold on the "all" and a nice crescendo here, pulling back on the volume a little at the start of the word so you have somewhere to go with the volume
- ❖ **Bar 61** – The three "Oh, Oh, Oh" should be staccato (nice & choppy) and the following "Whoa, Whoa" should be legato (a nice long sound)
- ❖ **Bar 91** says D.S al Coda i.e. = go back ☞ to the coda sign on Bar 29 (top page 4) to sing " burning ...." Etc
- ❖ **Bar 98** – important – **CHANGE to score - ALL parts to sing the word "tonight" as per Alto & Soprano score, not "la la . . "**

- ❖ **Bar 99** – nice & crisp off on the final “*tonight*” – watch Craig closely. Think Broadway show to give this the ending it deserves!

#### Basses

- ❖ The intro is your chance to be amazing so go for it. Croon like Frank Sinatra, starting on the melody but an octave down
- ❖ **Bar 98** – **Important CHANGE to score - Craig wants you to sing the “tonight” instead of the “la la . . .” per your score**

#### Tenors

- ❖ **Bar 7** – watch for the jump from F up to E on “*And the world...*”
- ❖ **Bar 32** – nice & bluesy on “*Fahrenheit*” and then a lovely croon on Bar 36 “*supersonic..*”
- ❖ **Chorus** – on the melody most of the way through but watch Bar 50 where you move off the melody
- ❖ **Bar 98** – **Important CHANGE to score - Craig wants you to sing the “tonight” instead of the “la la . . .” per your score**

#### Altos

- ❖ **Bar 11** – watch the minim hold on the G in Bar 12
- ❖ **Bar 15** – watch that you only go from F to E on “*cos*”, unlike Tenor & Bass that have a bigger note jump

#### Sopranos

- ❖ **Intro** - Starts with the melody but don’t forget the bluesy shoulder on the “ooohs” in Bar 9 and then the eyebrows (!) in Bar 11. Watch the note step down in Bar 13, 1-2-3-4
- ❖ **Bar 21** – watch “*gravity*” as you move away from the melody & Bar 24 – “*lady Godiva*” – super high here
- ❖ **Bar 29** – “*burning through the sky*” – this is not the note you think it is so listen to the track carefully!!
- ❖ **Bar 32** - Another eyebrow moment with “*Fahrenheit*”
- ❖ **Bar 60** – watch because you don’t sing the “*about to*” unlike all other parts

## Fix You

Covered in recording of session 3 Feb 2022 & workshop 12 Feb 2022

- ❖ The **TONE** of this song is important and should be **quiet and delicate but with a clean vocal tone** i.e. not too breathy which is how quiet singing can sometimes sound. The pauses make it even more powerful so watch Craig really closely as we come off a note – all the way through, not just at the end. This is particularly important for the “fix you” at the end of each verse, so that we are all singing together.

- ❖ **Chorus** – should be sung **legato**, so nice & smooth here please 😊 . **Also** – aim for a **crescendo on the words** “*guide*” and “*ignite*”, stretching out the words. It really makes a difference!
- ❖ At the **start of the song** the style is **light & delicate**
- ❖ **Bar 9** – note the crescendo on “*feel so tired*” i.e., increasing the volume gradually.
- ❖ **Bar 11** – note the diminuendo on “*reverse*” i.e., decreasing the volume gradually, but also nice & syncopated
- ❖ **Bar 26, 42 & 66** – Change to Score –
  - there is a small rest in the score for the Chorus between “*....will try*” and “*to fix you*”
  - Craig wants us to **remove this rest** so that the words flow more smoothly into one another
- ❖ **Bar 82 – Sopranos & Altos** – really strong here, **almost** shouting
- ❖ **Basses – Chorus** –the score shows the Basses follow the melody on the words “*to fix you*” but the soundtrack goes with a harmony here. **You should follow the melody as per the score.**
- ❖ **Sopranos & Altos – change to score –**
  - You sing verse 1 “*When you try your best ....*” **and** Verse 2 “*When the tears some streaming....*”
  - But **NOT** Verse 3 “*But high above or down below ....*” (which is sung by only the Tenors & Basses).
  - You come in again at Bar 32 with “*But if you never try ...*”.

## Get By With a Little Help From my Friends

Covered in recording of Workshop 12 Feb 2022

- ❖ **Bar 1 to 8 – Change to Score** – ALL – Replace “*Mmmm*” with “*Whoa*” so we sing “*Ooooh.....Whoa.....Ohhh ....Whooooooaa*”. Note that
  - The first “*ooh*” runs nice and smoothly into the first “*whoa*” – not too much “*w*”!
  - we lose the second “*W*” in Bar 7 and run these 2 “*whoa*”’s into one long “*Who oh oh oh aaa*”
- ❖ **Bar 9 – Change to Score** - we are adding in a Bar of Dec on keyboard here so watch Craig to come in
- ❖ **Bar 12** – twangy & sad on the “*oh no*”

- ❖ **Bar 18 (and all choruses following) – Change to Score** – the “Mmm I get high ..” becomes “**Oooh** I get high ..”
- ❖ **Bar 23 to 31 & 37 to 44** – really own your phrases on the “Do you need anybody .....etc”
- ❖ **Bar 27 – Change to Score – BASSES** – add a nice Elvis “Ah ha ha” after “I need someone to love”. Other parts come in straight after the “Ah ha ha”
- ❖ **Bar 53 – Sopranos, Altos & Tenors** –
  - fairly soft on the “do do...” (to allow the Bass part to really come through) but nice & choppy/staccato to enunciate each “do”
  - **Bar 56 & 59** – “do-wah”s – real emphasis here to finish the phrase
- ❖ **Bar 53 to 59 - Basses** – listen to the recording of 10 Feb to get the rhythm – it is slightly different to the soundtrack
- ❖ **Bar 67** – Ramp up the volume & articulation at the start of each phrase here but note that the timing is a little slower than the speed of the choruses that have gone before. Really own this part of the song for a great finish and make the final “friends” really count – watch Craig for coming off at the end

## Hold Back the River

**Covered in recording of session on 7 Oct & 20 Nov 2021 and 3 Feb 2022**

While this might appear quite a straight forward song, the rhythm and pronunciation makes all the difference, so please listen closely to the recorded sessions for Craig’s tips. The verses need particular attention. Not too posh with this one & some nice “twang”!

- ❖ **Chorus - ALL** - Really emphasise the consonants at the **start** of each word, not worrying that it might sound a bit over the top! **Diction. Diction. Diction!!**
- ❖ **ALL** – Sing with a **crescendo** on the words where we hold for longer “hold” & “stop” – this sounds amazing!
- ❖ **Chorus – change to score - Altos, Tenors & Basses sing.**
  - “Hold, hold back the river*
  - Hold, hold back the river*
  - Stop, stop** for a minute
  - Hold, hold back the river”*
- ❖ **Bar 21 – change to score** - insert an extra I “..think that I, I should have been...”
- ❖ **Bar 24** – We sing this quite quietly but need to make sure all the consonants at the start of each word are clear to make a real impact. Tell the story with your face!
- ❖ **Bar 28** – “stop for a minute ...” this is the first time we break off into harmony, so **smile & really show off here!!**
- ❖ **Bar 33** – The “ooh ..” here needs to be a little soft, more “ooowa” but not too much in case it becomes “ooWaH”!

- ❖ **Bar 35 Verse 2** – Really listen to the soundtrack here as the notes can be a little tricky and perhaps not what you would expect
- ❖ **Bar 40** – “into the sky “Tenors & Basses – the soundtrack is correct here – the score may NOT be!
- ❖ **Bar 43** – Altos & Sopranos concentrate here (!) as your parts go in opposite directions but the harmony is really complimentary.
- ❖ **Bar 48** – “Flashin’ by ..” needs to be sung in sort of morse code, emphasising the note changes in a distinct way (2 by 2). If this is too high for the Basses, then mime this bit!
- ❖ **Bar 67** – Put real emotion & feeling into this “oh oh ...” to really lift it. Stand tall and heads up.
- ❖ **Bar 84 & 110** – Really throw the words out for “water” and “wander” and sing with a bit of twang, more “warder” than “water”!
- ❖ **Bar 91** – hold a 2-beat rest between “...hold each other“ and the chorus “Hold back the river ....“ to give real impact
- ❖ **Bar 108** - **Don’t forget to watch for Craig’s signal to do a bit of stepping/swaying** at Bar 108 – we always go RIGHT first. Small steps are the key to avoiding disaster here 😊 . **Stop swaying on the word “hold in Bar 123**
- ❖ **Bar 123** – the final “other” is quite a short hold – watch Craig to come off here

## Last Christmas

*Covered in recording of session on 21 October & 20 November workshop*

### EVERYONE

- ❖ **We start moving right from the beginning** of this song so watch Craig for bringing us in & stopping! Please try and do this **without looking too scared!!**  
**BIG SMILES** 😊 😊
- ❖ This is a really **CHEESY** song so remember to bring the **childhood magic of Christmas and some lovely warmth** as you sing – that moment when you ran downstairs to find the presents round the tree, the turkey cooking, flames flickering in the fire, stockings stuffed with satsumas ....
- ❖ **Key changes** – there are some tricky key changes in this song but if you smile through them, it will all be so much better!
- ❖ **Bar 8 – 1<sup>st</sup> chorus** – we sing this all together, in unison
- ❖ **Bar 8 – ALL** – “gave you my heart...” lots of emotion here
- ❖ **Bar 11** – **be careful with the word “away” here. It’s nice & short (no going up at the end of the word)** for the **only time** in the whole song. Note that Bar 35 & on page 6 “away” is sung with a **nice lift at the end.**
- ❖ **Bar 17** – fall off the word “shy” to give nice slide effect
- ❖ **Bar 24** – listen closely to the phrasing here on the recording/soundtrack

- ❖ **Bar 26** – “I love you” **breathe** “I meant it”
- ❖ **Bar 25** – soften both the “t”s in “sent it”
- ❖ **Bar 28** – “..what a fool..” make this electric (listen to recording!)
- ❖ **Bar 31** – Nice crescendo on “...again”
- ❖ **Bar 32** – **2<sup>nd</sup> & 3<sup>rd</sup> chorus** – a nice bit of harmony here!
- ❖ **Bar 33** – “spend the year” – sung in harmony unless you are a Tenor who are on the melody. Nice big smiles all round please! Basses watch out for the 2 notes on the word “way”.
- ❖ **Bar 38** - note the “morse code” in Bar 38 - “give it to someone special” which is all on one note for Tenors
- ❖ **Bar 40** – Be ready to come in on good diction for “A crowded room ...”
- ❖ **Bar 41** – fall off the word “eyes” to give nice slide effect
- ❖ **Bar 42** – Don’t forget the “I’m ..” – don’t run the words together
- ❖ **Bar 43** – increase the volume for each of the words soul i.e. “soul, soul, **Soul** of ice”
- ❖ **Bars 46 to 53** – really focus on where you come in for this section – listen to the other parts closely otherwise it all sounds very messy 😞
- ❖ **Bar 56** – **THE Shu Du Wah’s**
  - **Sopranos** have a very special part here with the “Do do do.... “ and don’t forget those eyebrows for the full effect!
  - **Sopranos & Altos** – note that the “whoa” at the end of the *Shu Du Wah’s* is sung on the **first run through only not on the 2<sup>nd</sup> repeat**. **Tenors & Basses** sing it both times!
- ❖ **Bar 59** – Same “Oooohs” as at the start of the song. Then watch out for that key change – the key change eyebrow raise from Craig gives it away. Make sure you look for it because perfecting it has apparently added years to the lines on his face!
- ❖ **Final chorus** – this is repeated TWICE not forgetting the longer finish to the word “special” to finish the song. Watch Craig closely!

### **Lean on Me / Swing Low Sweet Chariot (Combo)**

- ❖ We start with some of *Lean on Me* then switch seamlessly into the chorus of *Swing Low Sweet Chariot*. This is your pressure cooker song – requires 110% effort - so give it some welly!
- ❖ **EVERYONE** sings *Lean on Me* to Bar 48
  - Verse 1 then **chorus in harmony**
  - Verse 2 then **chorus in harmony**

- ❖ **Chorus** - try and take your breath as follows “...I’ll help you carry on, For”  
BREATHE “it won’t be long ...”.
- ❖ **Bar 49** - There are 2 soprano solo lines here and we all respond each time – watch Craig really carefully here and try not to be distracted by any improvisation by the soloist!
- ❖ **Bar 65** in *Lean on Me*, we switch into the chorus of *Swing Low Sweet Chariot*
  - Words of the chorus (just in case you don’t know them) are:  
“Swing Low, Sweet Chariot, Coming for to carry me home  
Swing Low, Sweet Chariot, Coming for to carry me home”
  - **1<sup>st</sup>** time chorus sung in **unison**
  - **2<sup>nd</sup>** time chorus sung in **harmony**
  - **3<sup>rd</sup>** time chorus sung in **harmony** BUT **Altos sing the chorus to Lean on Me** (being brave and really singing out of course!) alongside the other parts singing *Swing Low*
  - **4<sup>th</sup>** time chorus sung in **harmony** followed by 2 extra lines
    - “coming for to carry me home” in harmony
    - “coming for to carry me hommmmmme” in the melody – watch Craig for coming off at the end

## Let the Sun Shine

Covered in recording of session on 16 & 23 June 2022

**Note :** This song is slightly different to the original version and there are **also some changes to the Score/Lyric sheet, so please make a note of these – shown in red typeface below. All references to “Lyrics sheet” are to the sheet issued at practice on 16<sup>th</sup> June, the amended version of the lyrics sheet (v2), on the website, is now correct**

As with many of the songs we sing, please listen to the recording to get the all-important rhythm as this is very difficult to describe here!

**Be confident and really push the volume in this song – give it BEANS (per Declan!!)**

- ❖ **BASSES** - Sing the Tenor line throughout APART from
  - **Verse 2 Bar 29 - 36** – Basses sing the Tenor line, but an octave down
  - **Bridge Bar 45 - 56** – Basses sing the Soprano part but an octave down
- ❖ **Bar 8** – really PUSH the word “The ....”
- ❖ **Bar 10** – really PUSH the word “It’s ..”
- ❖ **Bar 10/11** – lengthen the word “only” and then “cause the sun” needs to be sung really quickly – a bit like an elastic band being snapped back 😊
- ❖ **Bar 16**

- **– change to Lyrics** (Score is correct) – we will sing “you’ll still MEET (not make!!) new friends” i.e. the word “**some**” in the Lyric sheet **has been dropped**
- lengthen the word “you’ll” slightly
- **Be ready** to quickly move onto “that’s the way it is”
- ❖ **Bar 17** – Run together the words “..it **IS**” and “**WHEN** I have....” rather than the short rest as per the Score
- ❖ **Bar 18** – lengthen the word “only”
- ❖ **Bar 21 Chorus** –
  - Lots of energy please for the chorus
  - just touch the word “all” very lightly and Tenors/Basses watch the “go” as this is lower than you think it is
- ❖ **Bar 29** – Male tenors go into falsetto here to make the right sound – take the weight out of the higher “oohs”
- ❖ **Bar 31** – Tenors/Basses – on the “ooh”, make a slight break between the 2<sup>nd</sup> & 3<sup>rd</sup> notes to achieve a more rounded sound
- ❖ **Bar 36** – Smile through the “..Once again”
- ❖ **Bar 37 & 41** – there are **ELEVEN “ba”**s each time
- ❖ **Bar 40 Change to lyrics & Score** - The word “blaze” is **REPLACED** by “raise” and notice that this is a **5 note Bar**
- ❖ **Bar 44 – Change to Score & Lyrics** – the word “so” is **REPLACED** by “Yeah”
- ❖ **Bar 47** – Really go for your harmony part for the words “..smile again”
- ❖ **Bar 51** – Really nice wide “light”
- ❖ **Bar 52** –
  - **Change to score - this is an “Ohhh” not “whoa”** as per the Score
  - Really hit the word “Ohhh” – a bit like the “Amen” in Total Praise – nothing polite about this one!

## Merry Christmas Everyone

*Covered in recording of session on 25 November & 2 December*

### EVERYONE

- ❖ Craig says this a relatively easy song, the chorus is the same each time, verses mostly in unison but with a slightly tricky key charge at the end of the song
- ❖ **Bar 34** “Middle 8” – Craig wants us to imagine we’re Danny or Sandie at the Burger Diner in Grease for the *Shoo Be Doo Wops*. Move your body here but NOT just the knees!
- ❖ **Bar 41** – the “woah” needs to be as if you’ve had one glass too many 😊
- ❖ **Bar 56** – don’t miss the “Oh..” on the 3<sup>rd</sup> “Merry Christmas ...”

- ❖ **Bar 72 – change to score – we sing “Merry Christmas FROM KNARESBOROUGH” as the final line, replacing “Merry Christmas Everyone” – in harmony for this line**

#### Sopranos

- ❖ **Bar 1** – poutiest posh Knaresborough “oooh” please, with your chest & head UP
- ❖ **Bar 59** – nice & precise with stepping up on the notes here

#### Altos

- ❖ **Bar 1** – a sexy, sassy line – Craig’s words!
- ❖ **Bar 42** – “party tonight ..” watch the “near” melody here – listen to the track carefully
- ❖ **Bar 67 – change to score & soundtrack – Instead of “Merry Christmas” you have a REST where the “Merry” was and then “Fa la la la” where the “Christmas” was in Bar 70, lining up with Sopranos singing “Christmas” and Bases singing “Ding Dong ...”**

#### Tenors

- ❖ **Intro** – nice pouty lips please & with your chest & head UP
- ❖ **Bar 42** – watch the minim 2 beat hold here on “kiss by candlelight” – imagine you are Jean Valjean on the barricades in Les Misérables
- ❖ **Bar 59** – nice & precise with stepping up on the notes here

#### Basses

- ❖ **Bar 3** – Nice & wonderful with the “Ding dong ding”
- ❖ **Bar 12** – sing this like you are plucking on a double bass
- ❖ **Bar 15** – watch the 2 crochet rests here but don’t forget the 2 “dm”!
- ❖ **Bar 19** – really sing out the “...Christmas songs”
- ❖ **Bar 20** – the “whoa” here is sung in legato
- ❖ **Bar 21 to 24** – sing these a bit like a brass instrument and don’t slide between the notes.
- ❖ **Bar 26** – back onto that double bass
- ❖ **Bar 52** – note that you are on a different rhythm to the other parts here
- ❖ **Bar 60** – imagine you are ringing handbells here for the “ding dong ding”
- ❖ **Bar 72** – try and really place these notes and not sound too much like a football crowd!

### One Day

Covered in recording of session on 6, 13 & 20 January 2022 and Workshop 12 Feb 2022

- ❖ **Bar 3** – “One” - this needs to be a really dramatic resonant NASAL sound (one of the only times that Craig will allow nasal singing!) and increase the intensity over the full 4 bars – **watch Craig**

- ❖ **Bar 20 – Tenors & Basses only** – emphasise the words “lay” and “take”
- ❖ **Bar 28 AND 56 - Bridge**
  - Bar 28 to 32 – nice & staccato for these 3 lines – “*Sometimes I .....negativity surrounds*”
  - Bar 34 – into smooth & flowing for this line onwards “*I know ....*”
  - Bar 39 & 42 – watch the rhythm here on “*..people to say ..*” and “*.. children will play*”
  - Bar 44 to 47 – This series of “*One day ....*” Is sung **ONCE in the first Bridge and TWICE in the second Bridge** (Bar 56)
  - Bar 73 – Altos & Sopranos – **BREATHE after the second “one day”** in each line BUT Sopranos watch for Bar 79 as you do NOT sing the final “one day” so that you are ready to launch into “*One day this will all change...*”
- ❖ **Bar 37 – All** – Really strong here from “*All my life ...*” to “*...children will play*”
- ❖ **Bar 49 – Tenors & Basses** – permission from Craig to pronounce the “t” at the end of “*about*” – as you know this doesn’t happen very often but don’t go too mad with this!
- ❖ **Bar 51 – Altos & Sopranos – Change to Score** – “*..child dies*” should be sung as “*..child CRIES*”
- ❖ **Bar 56 – Altos & Sopranos** be ready to come straight into the Bridge here – no rest!
- ❖ **Bar 83 – Altos & Sopranos** – NO REST between “*...hate*” and “*One day ..*” but then breathe after “*..free*”, with the rest
- ❖ **Bar 88** – the “*Stop*” is shouted not sung
- ❖ **Bar 92** – nice & quiet for this set of “*one day*”s then crescendo through the second set of “*one day*”s starting on Bar 96. Breathe after the second “*one day*” in each line
- ❖ **Bar 100 – Sopranos** – this is a real moment for you as you start the “*why-oh*” phrasing slightly ahead of the other 3 parts.
- ❖ **Bar 115 – Altos only** – watch for the “*And our children will play*” – try listening for Tenors & Basses singing “*no more war*” as a cue
- ❖ **Bar 127 – Sopranos & Altos – change to Score** - sing through the final “*day*” as the Tenors & Basses whisper “*one day*”. Then we all come off together at the end – watch Craig.
- ❖ **Bar 128 – Tenors & Basses** – the final “*one day*” whispered but in a very dramatic and audible way!

## Runnin’

Covered in recording of session 20 Jan & 27 Jan & 3 Feb 2022

**Note:** There are **no soundtracks or Scores** available for this song because the version that Craig wants us to sing is quite different to the original. So please listen to the recordings shown in **yellow** above to get the tune & words for your section.

The **LYRICS** are in the **Members** section under **Practice Music**. We sing the same words for the majority of this song **BUT** there are **SOME** differences so please look at this lyric sheet.

Please note that the 3 Feb recording is the most recent & reflects the changes made from previous weeks!!

❖ **Chorus – ALL**

- the word “*runnin’*” shouldn’t be too bouncy – nice & smooth please.
- Also so that we don’t lose the final “*runnin’*” at the end of each phrase, make sure that the 4<sup>th</sup> & 7<sup>th</sup> “*runnin’*” are the most important!
- Watch that you concentrate on the consonants in the chorus line “*If I lose myself, I lose it all*” – not to vowelly

## Silent Night

Covered in recording of session on 11 November & 20 November workshop

- ❖ **We sing this acapella and the pronunciation of the words is therefore even more important.** It’s also a quiet song but that doesn’t mean we relax on the diction!
- ❖ **Bar 11 & 12 – score change - we sing “AFAR” NOT “above”** as is written in the score
- ❖ **Bar 21 to 26 – everyone sings this in the melody,** not in harmony as per the soundtrack. Also **we do NOT sing the “ooh”** that is shown in the score/sung in the soundtrack

**Watch Craig closely,** particularly on the last line of each verse as **he may rest between words or prolong the end of a word** to give real impact

## Simply the Best

Covered in recording of session on 11 November & 18 November & 20 November

This is a song where listening to the recording of Craig's teaching is really valuable as much of it is hard to explain in writing! Some of the tips produce quite odd sounds when you are singing in isolation, but when all parts are singing, they really help to give the song the character it needs, so don't worry about sounding daft!

- ❖ Think Tina Turner throughout this song – lots of twang & husky/gravelly voices (definitely not posh & polite). Keep smiling too 😊 – let's REALLY enjoy it!
- ❖ Nice & soft on the "t" at the end of words such as "best" "rest" etc.
- ❖ Real energy into the consonants at the start of each word, especially at the start of the song. **Diction, diction, diction!**
- ❖ **Bar 10** – think wild animal for the "wild and wired"
- ❖ **Bar 7 & 11 Tenors – change to the score - the "ooohs" to be sung an octave above the Bass line even if the last few notes are a little high for you**
- ❖ **Bar 13 & 25 – Sopranos, Tenors & Basses – really nice and bright here on the "Ahh"** to maintain the intensity – like ramping up the treble on the graphic equaliser!
- ❖ **Bar 14 Altos** – "Give me ...." Sing this in your "talking" place if this is too low and really nice and Tina Turner on "need"
- ❖ **Bar 21** – "love" needs to be more like "lurve"
- ❖ **Chorus Bar 28**
  - **ALL** – some vibrato required here on "best", "rest", "..one", "met", "heart", "say", "..one" & "met"
  - **Altos** – use your "body" voice here – pretend you have a stomach ache!
  - **Sopranos** – your very best Witches of Eastwick twang please!
- ❖ **Bar 44 – 46** – The emphasis in this line should be on the word "day"
- ❖ **Bar 54 Sopranos & Altos** - take a breath after "...here in my arms" and before "I can be ...." if you need to. Recommended over the possibility of passing out 😊 by trying to do this all in one breath!
- ❖ **Bar 55 – Tenors** – nice & syncopated on the word "place"
- ❖ **Bar 73 – Altos, Tenors & Basses** – give these "aahs" a real crescendo so that they don't fade as our lovely soloist is giving her all!
- ❖ **To finish** – throw the sound of the final "best" up and then down to the floor to give a really dramatic end to the song

## Somebody to Love

Covered in recording of session on 17 & 24 March 2022

**Bar 1 to 6 ALL –**

- Craig will conduct some drama in here so watch carefully as he will put a “drama” pause in between each bar
- The first word “Can..” needs to be very West End, give it some real welly

**Bar 1 Tenors –** this is quite a tricky start to the song for Tenors so please really listen to the soundtracks/recordings

**Bar 2 Sopranos –** imagine you’re going down the stairs on your backside (!) to get the notes nicely defined on the word “me” (one of the more bizarre tips from Craig!!)

**Bar 7 ALL –** Those “na na...”s need to be sung like a really petulant child for maximum impact

**Bar 9 Tenors & Altos –** your Freddie Mercury moment, definitely not the time for your best Harrogate voice

**Bar 12 Basses, Tenors & Sopranos –** really wide smile through the “yeah”

**Bar 47 Basses – ALL** sing the higher Bass part here and importantly build the energy & intensity through the “Find me...” phrases

**Bar 52 Sopranos –** split into 1 & 2 here

**Bar 61**

**Basses –** put on your most ridiculous bass voice

**Tenors –** really enjoy the “me” – opera style

**Altos –** sing out in your full voice if you can

**Sopranos –** stick with the score note here, don’t be tempted to go off piste & too high

**Bar 62 –** Craig MAY put in a longer rest here to give some drama (!), so watch him carefully

**Bar 65 –** Really emphasise the “s” in “Somebody ..”

**Bar 67 –** the last word “love” is only 1 crotchet beat so we come off this note quickly – don’t be tempted to hold on just because you’re enjoying it! Listen to the recording 24 March for the all-important rhythm in the section

## Something Inside So Strong

Covered in recording of session on 4 November & 20 November workshop & session 26  
May 2022

Note: Changes made on 20<sup>th</sup> May 2022 shown in PURPLE as they are NEW or just re-emphasised

**EVERYONE – there are a number score changes and lots of detailed tips to really make this seemingly simple (!) song sound brilliant – please make a note of them on your scores.**

❖ Emphasise our consonants at the start of words, particularly on the chorus, with some lovely jovely diction and remember this is **GOSPEL** – so let's not be too polite 😊

❖ **Choruses – quite a lot of detail here so take a careful look at this section!**

○ **MOVEMENT**

▪ Choruses 1 to 3 – small movement 1,2,3,4 keeping your toes on the floor

▪ Final Chorus 4 – bit more movement and add a clap

○ Tenors & Basses sing the same part

○ **Change to score - ALL choruses sung in harmony in your parts** (score shows chorus 1 on the melody)

○ **Bar 46**

▪ Really hit the word “*Something*” at the start of the chorus

▪ The word “*inside*” to be sung more as “*insi-y-de*” think of the exaggerated american “*hiii*” in the warm up AND emphasise the “*s*” & finally nice & strong on this word - simples!!

○ Note the word “*it*” in “*make it*” should be sung with a soft “*t*” more of an “*id*” (Declan thinks about the word “*naked*” if this helps!)

○ **Bar 49 –**

▪ Sing “*though*” after this NOT “*but*” or any other word!

▪ Tenors & Basses with a bit of vibrato on the word “*wrong*”

○ **Bar 50 – “*pride*” sung with an American twang – more like “*priyde*”**

○ **Bar 50/51 –**

▪ make sure you separate the words “*..gone*” and “*oh no*” – **note that it's NOT “*hoh no*”** – watch Craig.

▪ Altos the “*oh no*” is quite low so nice dropped jaw to prevent being flat here

○ **Bar 51 – breathe after the “*oh no*”**

○ **Bar 52/53 –**

▪ nice crescendo on “*strong*” and then **no rest** (score shows a rest)

▪ Run the word “*strong*” into the “*Oooh*” in Bar 53 and this is more like “*Wohhh*”

▪ **then breathe** before the last “*Something Inside so strong*” with a really good crescendo on the final “*strong*”

❖ **Bar 9 to 16** (Sopranos and Altos) sing alternate phrases in a call & response way:

**Sopranos** sing “*The higher ...*” **BUT** you need to be really on it to come in at the right time – watch Craig. **Also hold on the word “*barriers*”**

**Altos** respond “*The taller I ...*” **Hold on “*become*”** & really emphasise “*taller*”

**Sopranos** sing “*The further you ...*”

Altos respond “The faster I will ...” – really emphasise “faster”

❖ **Bar 14**

- Tenors – nice and wide on “ooh-vey” to give you the volume without shouting and pouty on “ooh”
- Basses - be a bit lighter on “ooh-vey” and pouty on “ooh” so that your part isn’t too dominant

❖ **Bar 16** – Smile through “Sing”

❖ **Bar 17 – Change to score - ALL sing this line “You can deny me, you can decide to turn your face away”,**

○ Watch timing & rhythm closely here – watch Craig & listen to 26 May recording

- You can deny me, You can decide (don’t luxuriate in the word decide!)
- To turn
- Your face
- away

- Tenors & Basses singing down the octave.
- Hold on the word “away”

❖ **Bar 21 – Change to score – Tenors & Basses also sing “No matter cause there’s ...” but an octave down**

❖ **Bar 34** - The timing of each part coming in after the soloist lines is tricky so ... watch Craig and practice your notes along to the soundtrack. In Bar 34 the order we come in is Sopranos then Altos then Tenor/Basses

- “ooh wey ooh” – nice and wide on the “wey” and luxurious cream on the 2<sup>nd</sup> “ooh” **BUT** keep a **low volume** here so that we don’t drown the solo part
- Basses – if the “wey” is too high for you, then mime here

❖ **Bar 35** – nice & soft with a little vibrato on the “ooh”

❖ **Bar 36** – Really electric on the word “sing”

❖ **Bar 41** – Push the start of this more as “hoo...”. Try to do all the “oohs” in one breath if you can but if not maybe take breaths at different times to those that sing near you.

❖ **Bar 42** – sing as per Score – all “Oohh ...” (NO “aaah”s)

❖ **Bar 43** - Note that BASSES should mime the second “ooh” if this is too high for them. The TENORS will therefore have to give a bit more here!

❖ **Bar 45** – Change to score – ALL to sing “Because there’s” leading into the Chorus

❖ **Bar 58** – Really strong on the “Not good enough”

❖ **Bar 59** – sing as per Score – all “Oohh ...” (NO “aaah”s)

❖ **Bar 62** – “we’re gonna do it anyway” –

- TWICE only and **down** on the notes of the second “anyway”
- Nice excitement in the words – think diction

o Sopranos not too choral please!

❖ **Bar 64** – “we’re gonna do it anyway –

o **FOUR** times **building the volume with each line and really concentrating on the consonants** – watch Craig!

o Nice excitement in the words – think diction

o Sopranos not too choral please!

❖ **Bar 67** – Note the UP on the notes of the fourth “*anyway*” and a really lovely twang on this word please

❖ **Bar 83 to end** – we sing “*so strong*” **FOUR** times, **each time slightly quieter** than the previous one and watch Craig for the timing of the final “*so strong*” as he might put a pause in here (or not!)

❖

## Symphony

*Covered in recording of session on 3 & 10 & 17 & 24 March 2022*

- ❖ This song is all about rhythm and timing & coming together of the different parts **so watch Craig closely for all the signals.**
- ❖ The Altos possibly have the easiest lines, but they need to be very confident with the words and coming in at the correct time to sync with the other parts.
- ❖ The rhythm is also crucial so listen carefully to the soundtrack and try practising your part along with all the others, by singing along to the **ALL parts soundtrack. Try and find the “anchors” in the other parts that you can listen out for .**
- ❖ Throughout, concentrate on the consonants and make the “*t*” at the end of words nice and soft.
- ❖ Any notes in the score
- ❖ that have a dot above them should be sung in staccato, i.e. nice and short/choppy
- ❖ **Bar 5** – watch Craig as we come in really quickly after a short intro to give maximum energy – called a simultaneous onset – straight in there as we do with “*Tonight ..*” in *Don’t Stop Me Now*
- ❖ **Bar 7** – same as above on “*Before ..*” this phrase in staccato
- ❖ **Bar 8** – not too hissy on the end of “*silence*” and come off the word quickly
- ❖ **Bar 9** – drive up from “*A*” to “*rhapsody*” to really emphasise the “*rrhapsody*”
- ❖ **Bar 8 & 11** – a little bounce please on “*silence*” and “*timeless*”, with a nice staccato on the word “*timeless*”
- ❖ **Bar 13** – really pick the words out in this phrase
- ❖ **Bar 15** – you are encouraged to pronounce the “*t*” at the end of the word “*cut*” – yes really.
- ❖ **Bar 20** – Sopranos – sing this like soft butter, lovely & legato
- ❖ **Bar 21** – really own this phrase “*Song repeats on ..*” as the harmony needs to really come through here

- ❖ **Bar 24** – “La na na ...” – don’t hold back on this phrase – sing it a bit like a petulant child!
- ❖ **Bar 25 Altos & Tenors** – gradual crescendo through the “Cha cha ..” phrases
- ❖ **Bar 28 – Change to score ALL** - We **ALL** sing the phrase “*I just wanna be part of your..*” then into parts for the “*Symphony ..*”(score shows Soprano 2 and Altos not singing this)
- ❖ **Bar 36 – change to score Altos** also sing “*Will you hold me tight and not let go*” BUT down an octave from the Soprano line with real focus on “**Will ..**”
- ❖ **Bar 36 – change to soundtrack Basses** – listen to the recording of 3 March here. The notes follow the **SCORE** not the soundtrack
- ❖ **Bar 36 ALL** – really focus on getting the “Will you...” even if you feel it’s time for a rest!!
- ❖ **Bar 39** –
  - Altos & Basses sing melody
  - **Sopranos & Tenors**
    - watch the rhythm here as it sits underneath the melody but is quite difficult!
    - The words are sung in staccato (short & choppy) “I’m so sorry, I am ...”
    - **THEN in a change to the score** the 2 notes of the word “**healing**” are strung together smoothly **NOT** in staccato (score shows staccato here)
  - **So please practice your own part in this section of the song, and then try singing this along with the full track so that you can cope with all the distractions!!**
- ❖ **Bar 52 Altos** – watch here as the word is “**and**” and not “*but*” as it is within the chorus above with the same set of words
- ❖ **Bar 74, 77, 89 & 93** – note that the “*oh*”s with a dot next to the note in the score are sung staccato, so nice & choppy **Bar 80**
  - Basses – more of a call than a sing, which gives it impact
  - Tenors – quite high but give it your best
- ❖ **Bar 81 End Chorus** – **NOW** we will sing this as per the Score and soundtrack (*previously we have shortened this part of the song to make it simpler for performances*)
  - **Altos – Bar 86** – notes missing from score BUT is correct in the soundtrack
  - **Tenors** – timing is tricky so listen to the recording of 3 March session (around 1 hour 13 minutes!) and also again on 10<sup>th</sup> March
- ❖ **Bar 91 & 97** – Final few phrases - NOTE that in these phrases the word is “**DON’T**” and NOT the word “*not*”!

## Total Praise

This is a Gospel song so please:

- Pour **lots of emotion** into it to make it sound how it should. Polite & posh are not allowed!
- **Timing is crucial**
- **Articulation is even more important** than ever. **Lots of facial movement** to really bring out each & every word – especially important when we are singing quietly
- Watch for the **volume** through this song as again, this is vital to the impact this song has on the audience.
- And finally, the **breaths are so important**, so watch for where Craig has asked us to breath – shown in the detail below. Think of the band around your stomach and Craig would say that there is always more breath than you think you have!

**SCORE & SOUNDTRACKS** – we may sing this song in a different key to the Score, so listen to the soundtracks/recordings as these will be the correct key.

**ORDER OF WORDS** – this shows which parts of this song are sung when – this is not obvious from the score so please take note 😊

*Bar 1 to 12 – “Lord I will lift .....total praise to you”*

*Bar 13 to 20 - “You are the source ...” sung softly ONCE through*

*Bar 1 to 12 – Replace words in these Bars with “Oooh”, finishing on an “aaah” for the word “storm”*

*Bar 13 to 20 – “You are the source ...” sung TWICE through*

*Bar 21 to 29 – “Amen ...”*

**Pause**

*Bar 13 to 20 - “You are the source ...” sung ONCE through*

*Bar 21 to 29 - “Amen ...” to finish*

**EMOTION in your singing as follows** - listen to recording of 19<sup>th</sup> May for this as Craig explains it really well 😊

**Bars 1 to 8** – sung with a **SIGH**

**Bars 9 to 12** – sung with a **WHIMPER** – really upset

**Bar 13 to 20** – sung with a sigh first time, rest as if we are **CRYING**

**Bar 21 to 29** – sing as if you are **WORRIED**, starting with slightly worried and building on desperately worried/crying until last Amen which is a yelling voice with a dropped jaw.

**Bar 1 to 8** – sing this nice and quietly but with LOTS of articulation – more important than ever as we are singing quietly

**Bar 1** – sing “lift” more like “leeft” with a nice soft end to the word, **Breathe** after “lift”

**Bar 2** – run the words “mine” & “eyes” together

**Bar 4** – sing “hills” more like “heels” with a nice soft end to the word. **Breathe** after “lift”

**Bar 6** – **breathe** after the word “help”

**Bar 8** – **breathe** after the word “you”

**Bar 9 to 12** – if you can hold your breath through these Bars that would be great, if not then **breathe** after the word “me”

**Bar 11** – the word “time” sung more like “tyme”

**Bar 12** – crescendo through “storm”

**Bars 13 to 16** – sung in staccato (nice & choppy) and watch Craig for timings of every single word.

- The **first time** we sing this it should be nice & quiet
- The **second time** (where we sing it twice) should have a lot more power, open the floodgates here. Sing from your stomach as this will give you the power to really project and not sound strained. Sing the word “strength” in Bar 15 with some nice vibrato. **Altos and Sopranos** – if you can sing in full voice (but not strained) then go for it – singing with a twang will really help you here 😊
- The **third & final** time should be with real welly! As above for Sopranos & Altos.
  - ❖ **Bar 14** – **breathe** after the words “strength”
  - ❖ **Bar 16** – **breathe** after the word “life”

**Bar 17 to 20** – in contrast to Bars 13 to 16, this section needs to be quieter, lovely & flowing, if you can breathe through Bars 17 to 20 that’s great, but if not then **breathe** after the word “in”

**Bar 20** – the word “you” to be more of a “hugh”

**To finish** – we finish this song with the “Amen”s. Start fairly quietly building to a big finish. On the second time on the final “Amen” we sing “A...” holding until Craig indicates, a pause, and then when Craig signals, finish off with the “men”. Really cry this out!

## Winter Wonderland

*Covered in recording of sessions on 30 Sept & 7 October & 20 November workshop*

This song **splits both Sopranos & Altos into part ONE & part TWO** in certain sections of the song, so have a good look at the score (if it helps you!) and listen to your own soundtrack because some of the differences are quite subtle.

Craig suggests learning your part and then **make sure you can sing it along to the ALL parts soundtrack, to get the timing right – really important** in this song.

- ❖ **Bar 9 – Tenors & Basses** – don't sound bored on the "do do..."s or we'll lose people from the start! Lady tenors go up an octave if this is too low for you. **Note that Sopranos & Altos do NOT sing these "do do"s**
- ❖ **Score change** On the last "do" the score shows hold for 4 beats this should **now be held for 7 beats with a breath on the 8th**
- ❖ **Bar 17 – Altos & Sopranos** – nice & snappy on "badap" imagine a shovel thrown over your shoulder and finish the word, not leave it hanging!
- ❖ **Bar 24 –**
  - **Tenors & Sopranos** – come in on "Sleigh bells .." like you're ringing handbells and are happy it's Christmas!
  - **Tenors "Listening" & "Glistening"** nice emphasis on the "s"
- ❖ **Bar 26** – Altos be ready to almost come in early on the "Ah.." at the same time as Sopranos & Tenors sing "...ning". Smile and breathe into this "Ah.."
- ❖ **Bar 29 –**
  - **Altos** watch the "Ahh.." here – really listen to the soundtrack and own the note on "...tonight" as it plays an important part in the harmony.
  - **Sopranos** smile on the "tonight" – it's all about the eyebrows!
- ❖ **Bar 31** – this is the **only time** that the "Walkin' in a Winter Wonderland" is sung quite fast in this song with **no rest** after "walkin'"
- ❖ **Bar 35 –**
  - **Altos & Sopranos** – really flow through the "Ah..." and then dig down into the "..badap" with lots of activity on this word!
  - ❖ **Tenors** - Nice & juicy on the "Mmmm ..."
- ❖ **Bar 47 & 79** – watch the rhythm here as it is slightly different to Bar 31 – listen to the soundtrack carefully "walkin.." REST ".. in a winter wonder..land"
- ❖ **Bar 51** – **Altos** watch for your words here because the score is a little unclear!
  - Alto ONE sings "...Mmm a walkin, Yeah we're walkin"
  - Alto TWO sings "Ah....., Yeah we're walkin"
- ❖ **Bar 56 – Basses** – a bit Rambo on the "Ah.." as you are the only ones singing here.
- ❖ **Bar 59 – EVERYONE** - "snowman" needs to be really big with a crochet hold on "snow" then nice & fast into "man"
- ❖ **Bar 60 – Basses** – really enjoy this "build a snowman" – Sinatra like please
- ❖ **Bar 68 – Altos also sing "But.." even though it is not in the score**
- ❖ **Bar 71 – EVERYONE** – a bit slurry like you've been on the gin for "town"
- ❖ **Bar 74 (as Bar 47)** – watch the rhythm here as it is slightly different – listen to the soundtrack carefully "walkin.." REST ".. in a winter wonder..land"